

"KISMET," DRAMA OF ORIENT, ACTED BY OTIS SKINNER

Play at the National This Week
Has All the Elements of "An
Arabian Night."

Edward Knoblauch's Oriental drama, "Kismet," with Otis Skinner in the role of Hajji the Bazaar, and presented by Klaw & Erlanger and Harrison Grey Fiske, will be seen at the National Theatre tomorrow. The engagement is for one week, with matinees on Wednesday and Saturday. Owing to the length of the play and the magnitude of the production, the curtain will rise at 8 o'clock in the evenings and at 2 o'clock in the afternoons.

The drama, described as "An Arabian Night," is not, however, a dramatization of any of Scheherazade's remarkable stories. Rather it is a paraphrase of them all. The plot, the incidents, and the characters are original with Mr. Knoblauch, yet so thoroughly did he saturate himself with the wondrous tales that their flavor permeates the play from beginning to end. The intrigue, the humor, the lightning quick changes of fortune, the splendor and barbarism, the pomp and pageantry, the craft, cunning, and wit of Oriental life as revealed in "The Arabian Nights" are all present in "Kismet," and are woven together in a gorgeous dramatic tapestry.

In the machine of incidents that make up the plot of the play, the central figure is Hajji the Bazaar, a rascal of much wit and resource, who passed his life seeking alms at the door of the Carpenters in the ancient city of Bagdad. The drama deals with but one day in the career of Hajji—a day in which Fate, or "Kismet," raises him from poverty to momentary affluence, delivers into his hands his two enemies, gives him power, admiration, and love; grants him the felicity of seeing his beloved daughter wed to the Caliph, and then, at the end of the day, Fate strips him of his gorgeous raiment and places him again upon his beggar's stool at the door of the mosque.

Hajji has been called the best acting part in point of variety of emotion, picturesque incident, and originality, that has been written since Cyrano de Bergerac, and it is one that is particularly suited to the versatile genius of Otis Skinner. In his impersonation of the character Mr. Skinner has attained the highest point in his splendid career. Among the numerous other players in the organization are Hamilton Revelle, Owen Weech, Fred Eric, Daniel Jarrett, Harrison Carter, Rita Jolivet, Eleanor Gordon, Georgia Woodthorpe, and Marie Madden.

DRAMATIC NOTES

Chauncey Olcott has another big winner in "The Isle of Dreams," which he is shortly to bring to the Columbia Theatre. It is a fascinating romance of that halcyon age in Ireland when the "straw" that is the best of the country is the country and made Dublin one of the fashionable centers of Europe.

With entirely new material for his new series of European subjects, E. M. Newman will begin his annual travel-tales at the Columbia Theatre tonight at 8:15 o'clock.

"The Yellow Jacket," one of the latest and biggest of the New York sensations, has been booked for early appearance in this city.

Under the management of Charles Frohman, Julia Sanderson will be presented at the Columbia Theatre in a new musical comedy, "The Sunshin' Girl," following the engagement of Chauncey Olcott.

One of the greatest musical hits this season and last, "The Quaker Girl," will be the attraction at the National for the week starting January 27. A special train will bring the big production to the Capital and the original cast of 100 people, headed by Mrs. Clara Butt and Percival Knight will be seen here.

The concert at the New National Theatre tonight by Clara Butt and Kennerley Rumbold will mark the first appearance in this city of those famous artists.

Manager Fred G. Berger, of the Columbia Theatre, and his associate, Oliver Metzerott, spent several days in New York during the week, as the guests of James H. Hackett.

Charles B. Hackett, R. D. MacLean, Marie Drophna, and Odette Tyler will appear at the Columbia Theatre in classic repertoire.

Among the coming attractions at the Cosmos Theatre, Powers' Elephants, Frank Stafford and his company, in "The Hunter's Game," Ethel Whitehead and her "pickaninies," and the Carl Dammann Troupe of acrobats are announced.

"Queen Elizabeth" with the great Bernhard and her famous all-star French company, is Daniel Frohman's first venture into a world of silent drama. As Belasco chose vaudeville, Mr. Frohman selected the moving picture field for further conquests in the producing line.

The statistical press agent claims 100 laughs for "The World of Pleasure," which comes to Washington this week. This exceeds the usually advertised "a laugh a minute," which is the best ever claimed for "Charley's Aunt" and "Excuse Me."

Little Lord Robert will greet the children of Washington on the stage of Poli's after the matinee this week.

Raymond Hitchcock has added much to his popularity as a comedian in his present vehicle, "Red Widow," which was heard here last Easter. He will return to the National in the same play for one week starting Monday, February 10, with pretty Flora Zabelle in the title role, and all the other favorite characters.

Besides Taylor Granville and Laura Perpoint in "The System" at Chase's next week, the other principal roles will be played by Redford Clark, Clifford Dempsy, Richard Quillor, George Dickson, Fred Burton, William Odum, Jack Raymond, Hugh Bangs, Joseph Roberts, Ernest W. Shield, Philip Hardy and Bertine Robinson.

Arthur C. Hennings, a Washington boy, has been engaged as leading man with the Guy Johnston Permanent Stock Company in Newport News, Va.

Edmund Lichtenstein, personal conductor for Elza Ruggier, at Chase's next week, is a native of the Conservatoire Royale de Musique of Brussels, Belgium. He also was a member of the famous Kaim Orchestra of Munich.

Miss Elsie Rizer, the daughter of Col. Henry C. Rizer, is to appear in Washington this week with William Faversham, in his all-star cast of "Julius Caesar." Miss Rizer will be seen in the part of Lavinia. She is well known here in her home city, where she appeared in amateur society and charitable theatricals before going abroad several years ago to study for the stage.

Appearing This Week in Playhouses of the Capital



POPULAR STARS HEAD BIG BILL AT POLI'S THEATER

Little Lord Robert, Smallest
Comedian on the Stage, Will
Be One of the Features.

"A precious package of patois and talent." Such is the description which has been suggested as befitting Little Lord Robert, the gifted English comedian who comes to Poli's this week as one of the two star headline features. Little Lord Robert is twenty-two years of age, but he only tips the scales at fifteen pounds and he is a little less than twenty-four inches high. His size, however, has not affected his wit or his voice. He sings, dances, and dances with expert grace and abandon, and his jokes and mimicry are irresistibly funny.

Second in importance on this week's bill is Lillian Shaw, the gifted character comedienne, who will be seen in the character of her Yiddish character studies. Miss Shaw draws a fine distinction between friendly caricature and offensive burlesque. She never caricatures on racial prejudice, but injects into her character studies interesting and amusing sidelights.

The Kessner Sisters, in an acrobatic dancing specialty, will be seen in several of their number. They are performing most of their delicate steps on roller skates. Charles Weber is a juggler with a number of foreign novelties.

Travolta, with two assistants, one of whom is an attractive young girl, will present a unique ventriloquist specialty, with elaborate scenic effects. La Rex and La Rex, in a thrilling trapeze feature, will bring the varied bill to a close.

Big Success of Chase's Shows Institution Is Here to Stay

FIRST of all, I wish to congratulate P. B. Chase and Miss Winifred De Witt upon the manner in which this new enterprise, the beautiful theatre, Fifthteenth street, has been conducted. The enthusiasm with which audiences have received the advanced kind of vaudeville presented at this house each week is remarkable.

There were grave doubts and dubious prophecies when the change from the Avenue playhouse, which has been the home of Chase's for thirteen years, to the beautiful new building in Fifteenth street was made, but those who wagged their heads the most violently then now admit that Chase's has come to stay. It is a Washington institution. It grew from a condition that the changing social state and the demand for a different sort of entertainment created.

For fourteen years Chase's has been as much a part of the social and lighter side of Washington life as Washington itself. The public goes to Chase's because it enjoys the entertainment provided there. The young people go because they know they will find something novel every week, whether it be a late novel or a bright new play, or the last word in handsome costumes. Mothers take their little children to Chase's because they know the little ones will be amused, and because they are sure that nothing offensive or suggestive will be heard or seen. Older people go to Chase's because of the high class attractions which appeal to refined and educated tastes.

It may seem a simple thing to arrange a program that will interest and amuse all sorts and conditions of people, such as go to compose the typical Chase audience, but those on the "inside" know better. They know just how difficult it is to find exactly the simple songs that will please the hosts that are clever, yet clean; the minstrels whose quips are new; the well-told and intelligent stories; the foreign attractions that may be understood by American audiences. Chase's, however, has done this every thing for fourteen years, and throughout this length of time, this theater's standard has not wavered for a single week.

The attractions seen in Chase's home of polite vaudeville are exactly the same as those offered in first-class houses throughout the United States. Belasco, Lankey and Frohman masterpieces have been presented, along with other entertaining attractions which never offend, either by reason of their vulgarity, their suggestive comedy, or through being presented in a slipshod, unprofessional fashion.

Young Irish-American Comedian and Singer Will Be Heard This Week.

Bernard Daly, the young comedian and singer will be seen in the romantic Irish play "Dion O'Dare" at the Academy of Music. Daly is an Irish-American, but to all intents and purposes he might have been born in Ireland. Nature has blessed him with a sweet tenor voice, pleasing personality, good looks, and many acting, all of which have placed him in the front rank of Irish stars in the dramatic world.

The play "Dion O'Dare" is of an historical nature, in four acts, and takes place entirely in the Emerald Isle, giving both the scenic artist and costume designer a hand of opportunity for the display of their art. The character interpreted by Bernard Daly is that of a young Irish peasant lad, who takes up the art of sculpture and after traveling for a number of years he is called upon by the Lord Lieutenant of Ireland to make a speech to the people.

"Dare" asks permission to take the singer's place, which he does, and sings an old love song that he used to sing at his sweetheart years ago. She recognizes it, and after many complications are cleared up, O'Dare comes into his own and wins the love and affection of his colleen.

Among the many songs that Mr. Daly will sing are "Many Years Ago," "Rose Serenade," "Call of the Wind," "Mac-cushie," and two of his latest compositions entitled "The Rose of Yesterday" and "Love is Like a Shooey-Shu." The title of the latter song may call for an explanation. The term "shooey-shu" is one used by the children of Ireland for "see saw."

The Red Sox Quartet, composed of members of the Boston World's Champion Baseball team, including Buck Fister, Hugh Bradley, Harry McInnis, and Bill Lyons, will be the big feature at the Cosmos Theatre this week.

FAVERSHAM PLAYS IN "JULIUS CAESAR" WITH CAST OF 200

Frank Keenan and Other Stars
in Shakespearean Production
at Ujassco This Week.

Theatergoers are much interested in William Faversham's production of "Julius Caesar," which comes to the Belasco Theatre this week. With Mr. Faversham are Frank Keenan, Fuller Mellish, Berton Churchill, Arthur Elliott, and a company of 200.

Mr. Faversham expended \$40,000 upon this production of the Caesarian drama of intrigue and battle. The seven sets and costumes were designed by the late Adama Tadema, the authority upon Roman painting, and Tadema is also responsible for the designs of all the costumes, which total more than 500. A special musical was provided by the young English composer, Christopher Wilson, and Mr. Faversham's production is own musical director to insure Mr. Wilson's music being properly interpreted.

Mr. Faversham for several seasons has been an actor-manager. As a leading actor, his versatility is unusual. His present production of "Julius Caesar," in which he plays Antony, is the first of a series of Shakespearean presentations. "Hamlet" and "Othello" being next on the list.

Frank Keenan impersonates the "lean and hungry" Cassius, achieved his first New York triumph as the gambler, in "The World of Pleasure," which is the attraction at the Gayety this week.

In the two-act musical comedy which will be the offering of "The World of Pleasure," the companion comedy roles will be played by two diminutive funmakers, Will Fox and Harry Marks. They will be seen as two frustrated merchants, Ponsky and Pineau, who have been victims of a hand of cards.

Of course, the feminine cast is an important factor in the success of the entertainment, and Phyllis Gaden, Edna Green, and Lanier DeWolf are conspicuous throughout the piece both on account of their singing talent and their attractive personalities.

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"OVER THE RIVER," WITH EDDIE FOY, BETTER THAN EVER

Famous Musical Comedy Star
Returns to the Columbia
This Week in Success.

The producing firm of Werne & Lapeere will present tomorrow evening at the Columbia Theatre their musical comedy star, Eddie Foy, in the musical farce, "Over the River."

The former production of the Werne & Lapeere firm, "Over the River," has had remarkable success in its brief career of existence, and the Werne & Lapeere firm are proud to give this production the best support it has ever had.

"Over the River" is a musical comedy that ran for six months in the Globe Theatre, New York. The song list was the whistling favorite on Broadway, while the "Over the River" song list was the whistling favorite on Broadway.

The story tells of a wedding that took place in a town, who, after a night of partying, awakes only to find himself in the predicament of one who has been sentenced to thirty days "over the river."

The company is a brilliant one, and in addition to Eddie Foy, who now appears to be at the height of his comic power, there are Marie, Fanchonetti, Eleanor Kent, Cecilia Hoffmann, Marie Gordon, David Andrus, William Seely, William Finkham, J. A. Klaw, Charles Swickard, William Seely, Leavitt James, The Dancing Queen, David and Mathews, the famous Light Brigade, and a host of other talented artists.

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CHASE CELEBRATES FOURTEENTH YEAR WITH VAUDEVILLE

Offers Attractive Bill Headed
by Kathryn Kidder and
Company.

Chase's anniversary is fourteenth anniversary celebration this week, and the company of new attractions is said to be replete with famous and costly society, society, and comedy features. The supreme presentation will be the vaudeville premiere of Kathryn Kidder and company, in "The Watermelon." The premiere, a Napoleonic comedy, based upon Sardou's comedy-drama, "Monsieur Sans Gene."

The action centers in 1805, in the gorgeous palace of the Tuilleries, and the production is said to be historically accurate in costumes, uniforms, and decorations.

The extra added attraction will be the three Travellers and their diving seal, the seal with the human brain. The brothers are the world-renowned Catalina Island, deep-sea pearl divers and champion underwater swimmers of the world. In some of their work they will give submarine exploits in which the diving seal plays a most surprising part.

The new "Freaking" blackface travesty, will be played by Conroy and Le Maire, Morgan, Bailey, and Morgan, a burlesque and satirical travesty of the famous "Freaking" blackface travesty. Charles Hester and Henrietta Goss will travesty stage life in "It's Only a Show." The premiere, a Napoleonic comedy, based upon Sardou's comedy-drama, "Monsieur Sans Gene."

The Klammer pictures will show "Sunsets on the Nile" and "Scenes in a Moorish Village."

The play opens at 1:30, 7:30, and 9:30, and will offer varied programs for music lovers.

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AMUSEMENTS

BELASCO

Evenings at 8 SHARP
MATTINEES WEDNESDAY AND SATURDAY AT 2
Vol. Mat., 25c to \$1.50, Nights and Sat. Mat. 50c to \$2

"The Most Notable Shakespearean Presentation of Modern Times."

WILLIAM FAVERSHAM

Announces a Spectacular
Production of Shakespeare's

JULIUS CAESAR

With an ALL-STAR CAST including

MR. FAVERSHAM FRANK KEENAN BERTON CHURCHILL FULLER MELLISH MISS JULIE OPP

AND A COMPANY OF 200 PEOPLE

"Here's a production of Julius Caesar of which all America may well be proud."—N. Y. Evening Sun

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HARRY LAUDER

FIFTH ANNUAL TOUR

NIGHT PRICES, 50c to \$2.00 MATINEE, 50c to \$1.50
FIVE NIGHTS, BEGINNING JAN. 21, TUESDAY. Matinees Wednesday and Saturday
The world's greatest comedian! The biggest hit in years!

Primrose & Dockstader Minstrels

Prices—Nights: 25c to \$1.50, Matinee: Best seats \$1.00.